

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

**CHAMBER CHOIR CONCERT**

# *Sing Joyfully!*

**NOVEMBER 8, 7:30 P.M.  
GRIFFIN CONCERT HALL**

**CONDUCTED BY JAMES KIM**



Colorado State University





**COLORADO STATE UNIVERSITY CHAMBER CHOIR**  
NOVEMBER 8, 2021 7:30PM GRIFFIN CONCERT HALL

**DR. JAMES KIM** / Conductor  
**HYEMI WOO** / Assistant Conductor  
**DR. HYEJI SEO** / Accompanist

PROGRAM

Conductor  
**Hyemi Woo**

**Sing joyfully Unto God**

William Byrd

(1543-1623)

**Peace I leave with you**

Knut Nystedt

(1915-2014)

Conductor  
**Dr. James Kim**

Gioacchino Rossini  
Two Italian Songs:

(1792-1868)

**“I Gondolieri”**

Soprano Solo : Katie Bowyer  
Alto Solo : Emily Anderson  
Tenor Solo : David Silvano  
Bass Solo : Matt Doole

**“La Passeggiata”**

Solo : Hannah Park

**Amor de mi Alma**

Z. Randall Stroepe

(b.1953)

**Dirait-on**

Morten Lauridsen

(b. 1943)

**Pilgrims' Hymn**

Stephen Paulus

(1949-2014)

**My soul's been anchored in the Lord**

Moses Hogan

(1957–2003)

### ***Sing Joyfully Unto God***

**William Byrd (1543–1623)**

William Byrd was one of the greatest English composers of the Renaissance. He wrote many anthems and contributed to the development of a new style. *Sing Joyfully* is one example demonstrating the style of Byrd's English motets. The piece is performed *a cappella*, or without accompaniment, with six vocal parts. The text uses word painting, in which the music simulates the emotions encapsulated in the words, one of the most widely used techniques of the Renaissance period. The opening words are reflected in the exciting atmosphere produced and the fast tempo. The highest pitch is always displayed on the word "God," pointing musically toward heaven. The text "blow the trumpet in the new moon" is reminiscent of the sound of a brass instrument heralding a fanfare. Byrd also chose various articulations to highlight the meaning of the lyrics. If you follow the themes moving through different voices, you will appreciate Byrd's compositional process.

*Sing joyfully unto God our strength.*

*Sing loud unto the God of Jacob.*

*Take the song and bring forth the timbrel and the pleasant harp and the viol.*

*Blow the trumpet in the new moon.*

*Ev'n in the time appointed and at our feast day.*

*For this is a statute for Israel and a law of the God of Jacob.*

### ***Peace I Leave with You***

**Knut Nystedt (1915–2014)**

Norwegian composer Knut Nystedt was an organist who taught conducting at the University of Oslo and composed *a cappella* choral music and organ music. During his career, he moved towards neo-classicism and was heavily influenced by Hindemith, as well as Poulenc and Honegger, whose music was characterized by its extroverted and strong rhythms. *Peace I Leave with You* is composed in six *a cappella* parts. In order to express the meaning of the lyrics, non-harmonic sounds are used, as well as contrasting dynamics. At the beginning, *pianissimo* dynamics create a sound as if peace is coming down from the heavens. The lyrics of this song are taken from John 14:27.

*Peace I leave with you; my peace I give you.*

*I do not give to you as the world gives.*

*Do not let your hearts be troubled and do not be afraid.*

## Two Italian Songs: “I Gondolieri” / “La Passeggiata”

Gioacchino Rossini (1792–1868)

Gioacchino Rossini was an Italian composer during the nineteenth-century Romantic era. He wrote songs, operas, chamber music, and piano music. He also had a great influence on other composers of the same period. “I Gondolieri” and “La Passeggiata” are included in the composer’s first album, *Les Pêches de Vieilles*, which contains 150 compositions, including vocal music, instrumental music, and choral pieces, both secular and religious. All were mainly composed by Rossini in Paris during a period of twenty years in his later life. “I Gondolieri” is harmonized with a cheerful and rhythmical piano accompaniment. In particular, the ornamental notes of the piano make the song especially colorful. In addition, the long phrases and dynamics of the piece represent the musical style of the romantic era. The chorus contrasts with dramatic dynamics, ranging from *fortissimo* to *pianissimo*. If you feel the contrast between the long phrases and dynamics in these pieces, you can realize Rossini’s intention even more.

*Voghiam sull'agil vela,  
bello risplende il cielo,  
la luna è senza velo,  
senza tempesta il mar.*

Sail on, under a fast sky,  
Beautiful is the resplendent sky.  
The moon is without a veil,  
Without tempest the sea.

*Vogar, posar sul prato;  
al gondoliere è dato  
fra i beni, il ben maggior.*

To row, to rest upon the expanse of water,  
To the gondolier is given  
Among good things the best.

*Non cal se brilla il sole,  
o mesta appar la luna,  
ognor sulla laguna  
il gondoliere è Re.*

No matter if the sun is brilliant,  
Or sad appears the moon;  
Always on the lagoon  
The gondolier is king.

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*Finché sereno è il cielo,  
limpida e cheta l'onda,  
voghiam di sponda in sponda,  
amor ne guiderà.*

As long as the sky is clear  
The water limpid and calm,  
Let us row from bank to bank  
Love will guide us.

*Al flutto, all'aura, ai fiori,  
noi parlerem d'amor  
e il palpito del core,  
per lor risponderà.*

We shall talk of love  
To the waves, the wind and the flowers  
And our heartbeats  
Will reply for them.

*Ma ciel! già fischia il vento,  
s'increspa la laguna,  
fischia il vento presto! rapidi il piè  
moviam.*

But heavens! The wind already whistles,  
The lagoon starts to ripple,  
Quick! Let us be fleet of foot.

*Ah! no, la luna appare,  
vano timor fu solo,  
in sì ridente suolo cantiam.*

Ah! no, the moon appears,  
It was only fear in vain  
In such a happy place, let us sing.

### ***Amor de mi Alma***

**Z. Randall Stroope (b. 1953)**

Spanish author Garcilaso de la Vega (1503–1536) wrote the poem *Amor de mi Alma*, which he simply called “Soneto V.” He is a vivid example of a Renaissance man, skilled in music, arms, letters, and the battles of love. His poetic output is not large (only 38 sonnets and a few songs and odes), but its high-quality places him among the finest of Spanish Renaissance poets. He died at age 33 from wounds received in military combat.

Z. Randall Stroope set this poem of great love to music, composing it so that it may be performed with or without accompaniment, depending on the particular needs of the ensemble and the acoustic circumstances.

*Yo no nací sino para quereros;  
Mi alma os ha cortado a su medida;  
Por hábito del alma misma os quiero.*

I was born to love only you;  
My soul has formed you to its measure;  
I want you as a garment for my soul.

*Escrito está en mi alma vuestro gesto;  
Yo lo leo tan solo que aun de vos  
Me guardo enesto.*

Your very image is written on my soul;  
Such indescribable intimacy,  
I hide even from you.

*Quanto tengo confieso yo deveros;  
Por vos nací, por vos tengo la vida,  
Y por vos é de morir y por vos muero.*

All that I have, I owe to you;  
For you I was born, and for you I live,  
And for you I must die, and for you  
I give my last breath.

## ***Dirait-on***

**Morten Lauridsen (b. 1943)**

In addition to his vast output of German poetry, Rainer Maria Rilke (1875–1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and my musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. *Dirait-on* is composed as a tuneful *chanson populaire*, or folksong. *Les Chansons des Roses* [from which *Dirait-on* is taken] was composed for Portland, Oregon's superb professional chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

*Abandon entouré d'abandon,  
tendresse touchant aux tendresses..  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;  
se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exaucé*

*Abandon surrounding abandon,  
Tenderness touching tenderness...  
Your oneness endlessly  
Caresses itself, so they say,  
Self-caressing  
Through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled*

## ***Pilgrim's Hymn***

**Stephen Paulus (1949–2014)**

In April 1997, I had a one-act opera called *The Three Hermits* (based on a short story by Leo Tolstoy) premiered at The House of Hope Presbyterian Church in St. Paul, MN. That organization also commissioned the work which was written for a small cast, an orchestra of 11 players and the church's Motet Choir. Thomas Lancaster was the conductor and the one-hour work received four sold-out performances. My friend and colleague, Kathy Romey, conductor of the Minnesota Chorale and also the Head of Choral Activities at the University of Minnesota, saw one of the premiere performances and encouraged me to have the final chorus in the opera published as a separate work. I thanked her for her interest and put off the task. I really like to move on to the next commission and not dwell over any past work. She persisted and eventually I sort of grudgingly adapted and extracted a short choral work from the opera consisting of just the final chorus. I printed up 1000 copies at a local print shop

and decided that this would be the first work to be published by my own company—Paulus Publications, Inc. I did it as a favor to Kathy and never expected it to garner any great results. The first 1000 copies sold out quickly and we eventually started printing up 3000 copies, and then 10,000 copies at a time. To date the work has sold over 160,000 copies and is the lead seller in our choral catalogue. It has also been sung at the funeral services of both Gerald Ford and Ronald Reagan. It pays to listen to your conductor friends!

*Even before we call on Your name  
To ask You, O God,  
When we seek for the words to glorify You,  
You hear our prayer;  
Unceasing love, O unceasing love,  
Surpassing all we know.  
Glory to the Father,  
and to the Son,  
And to the Holy Spirit.  
Even with darkness sealing us in,  
We breathe Your name,  
And through all the days that follow so fast,  
We trust in You;  
Endless Your grace, O endless Your grace,  
Beyond all mortal dream.  
Both now and forever,  
And unto ages and ages,  
Amen*

***My Soul's Been Anchored in the Lord***  
**Moses Hogan (1957–2003)**

Moses Hogan began his musical studies as a child in New Orleans where he was an accomplished pianist. He attended a performing arts high school in New Orleans and shared many of his classes with the great African-American jazz musician Branford Marsalis. Hogan continued his studies at Oberlin and Juilliard, but soon found his true passion was in arranging African-American spirituals. His work in the genre is considered key to concert spirituals becoming a key part of standard choral repertoire. Hogan formed his own choral group that began to promote professional spiritual choral singing, and his influence on contemporaries has aided in advancing the use of spirituals in choral programming. Moses Hogan's arrangement of "My Soul's Been Anchored in the Lord" is one of his most cherished works because of its precise and high-energy rhythmic content. Fully present in this piece is the classic call-and-response method so common in African-American spirituals.



*Refrain:*  
*In the Lord, in the Lord*  
*My soul's been anchored in the Lord.*

*Before I'd stay in Hell one day,*  
*My soul's been anchored in the Lord.*

*I'd sing and pray myself away*  
*My soul's been anchored in the Lord.*

*Goin' shout an' pray an' never stop*  
*My soul's been anchored in the Lord.*  
*Until I reach the mountaintop*  
*My soul's been anchored in the Lord.*

*Do you love Him?*  
*Oh yes! Hallelujah! God almighty.*  
*Are you anchored? Yes I'm anchored.*  
*My soul's been anchored in the Lord.*  
*Will you serve him? Oh yes!*  
*Hallelujah! God almighty.*  
*My soul's been anchored in the Lord.*  
*Will you praise him? Oh yes!*  
*Hallelujah! God almighty.*  
*Lord, I love you. Lord, I'll serve you.*  
*Lord, I'll praise you. Hallelujah!*  
*My soul's been anchored in the Lord.*

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## **CHAMBER CHOIR**

### **Soprano**

Kinsey Anderson  
Alyssa Banister  
Katie Bowyer  
Lexi Carlson  
Emery Leitch  
Hannah Park  
Margo Schumann  
Hyemi Woo

### **Alto**

Email Anderson  
Laura Hirn  
Lucy Logan  
Hannah Sarine  
Caroline Vickstrom

### **Tenor**

Justin Arndt  
Emmanuel Bonilla  
Lincoln Brandt  
John Friskney  
Sam Gray  
Jackson Mooney  
David Silvano

### **Bass**

Matt Doole  
Deklin Herman  
Martin Manweiler  
Zachary Owens  
Paul Rose  
Matthew Tabor



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